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III, 120, l. 1: insert "aus" between "sucht" and "eurer".  
l. 2: "Spengel" should be "Sprengel".

The books are well printed, attractively bound, and sold at a commendably cheap price.

[I received the fifth volume of the edition after the above was linotyped, and hence too late for it to be included in this notice, further than the supplementary statement that the *Brief an Lottchen* appears on p. 255; the letter to Betty Jacobi, among the "Nachträge" (p. 481), which include, among other things, the quotations from *Belsazar* and *Die gekrönte Einsiedlerin* (Billeter's reading of this second title is *Die königliche Einsiedlerin*), found in the recently discovered *Urmeister*; the letter to Sophie von La Roche, p. 13, the date assigned being nearly two years later than that of the first edition. None of the misprints noted appear in the six-page list given by Morris, p. 492ff.]

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DR. OTTMAR RUTZ: NEUE ENTDECKUNGEN VON DER MENSCHLICHEN STIMME. H. C. Beck'sche Verlagsbuchhandlung, München, 1908. M. 5,—Geb. H. 6,—  
SPRACHE, GESANG UND KÖRPERHALTUNG, Handbuch zur Typenlehre Rutz. C. H. Beck'sche Verlagsbuchhandlung, München. 1911. M. 2, 80.

These two books contain fundamental discoveries which are of the greatest importance not only for singers, public speakers, actors, physiologists, psychologists, and phoneticians, but also and not in a minor degree for all philologists, historians of literature and finally, I dare say, for every man interested in the mysteries of nature and the human soul.

I shall never forget the day when I first became acquainted with the theories of Ottmar Rutz. We had been discussing, in a session of Sievers' Seminary in Leipzig, the question of authorship in several middle high German poems and one of the main criteria had been the question of "Stimmqualität." This means that works of different authors, when read aloud, can be discriminated thru the different quality and level of voice with which the reader involuntarily and unconsciously reads them. An observation made during that recitation was that one of the students believed himself compelled to read a certain poem in a sunk in position. The next time Sievers came in with Rutz's first book, "Neue Entdeckungen" . . . and gave in a short resumé the main ideas of Rutz's teaching. One of the most animated and interesting sessions followed, all of us taking sides pro and contra; for, prepared as we were, we immediately realized the enormous potentialities of these hypotheses. But already at

that time they were more than hypotheses and are still more now, because many have experimented with the theory since, and Rutz, as well as his mother, have, thru lectures and demonstrations, won a number of followers.

The quintessence of Rutz's teaching is this: All authors and musicians (and in fact all persons) can, according to their emotional disposition, be classified into three (theoretically four) types. These types are called the first or the Italian, the second or the German, the third or the French type, the terms being chosen because of the prevailing number of examples in the corresponding nationality.

Each type is subdivided in different classes as follows:

- warm or cold
- heavy or light
- lyric or dramatic
- strongly developed or undeveloped.

To each of these types and classes corresponds the action of a certain abdominal muscle, if the respective emotion is to be expressed, and this is in fact the vital point of the whole theory.

The fundamental movement for the first type is:

- the expansion of the abdomen in a horizontal direction,
- for the second: the pushing back of the muscles over the hips, and the pushing out of the chest toward the front;

- for the third: the pushing downward of the abdominal muscles.

The warm or cold subtype is ascertained by the curving in or out of certain points on the waistline;

- the heavy or light by the pushing out of the triangle between the ends of the sternum and the floating ribs;
- the dramatic or lyric by the drawing together or apart of the vertical muscles of the back on the waistline;
- the strongly developed or undeveloped by the curving in of a point just above the navel.

All these movements are illustrated by photographs in Rutz's "Handbuch."

It never happens that the type of a person becomes changed unless he voluntarily or involuntarily take on another type in order to reproduce the emotional expressions of another person. Thus it follows that an actor or singer who wants to reproduce the works of an author, be it poet or musician, must go thru this change, if his own type does not happen to be the one of the respective author. If he neglect it, his voice will soon become tired, because he will try to do with his larynx what he can only do effectively with his abdominal muscles, and the results will be pressing of the larynx, break of registers and finally the ruin of his voice. Of course, some people

are more susceptible and unconsciously take the type of the work to be reproduced. But in general this phenomenon is quite rare, as Rutz shows thru a long list of performers whom he has observed on the stage. He saves us in addition the work of having to experiment and search for the types ourselves, giving a surprisingly extensive list of poets and musicians, classified according to their types and subtypes.

Here one may look for one's favorites and perhaps some will have the same experience I had, namely, to find them all in one column. I myself am a North German by birth and consequently one would expect my voice to be especially fitted for reading Storm, Reuter, Hebbel. Long before I knew anything about Rutz's theory I recited some of Hebbel's dramas and always noticed afterwards that the muscles of my abdomen ached just as after a heavy physical exercise, while I never had any such feeling with Goethe, C. F. Meyer or Keller. Later, after the *Neue Entdeckungen* had appeared, I wrote to Rutz about some details concerning his book and he gave me in return, simply from reading my letter, an exact analysis of my type (Italian type, cold and heavy subtype). I call it exact, because I can prove it not only by the sound of my voice, but by physiological observations of my own abdominal muscles.

I may mention another very interesting instance. All of Robert Schumann's works show the second type except the music to Heine's *Grenadiers*. As this melody closely follows the air of the *Marseillaise*, it adopts the third type throughout. Recent discoveries of Schammlberger and Sievers finally applied the theory to the works of painters and sculptors. Schammlberger noticed that he reacted upon Böcklin's pictures by performing the movements of the warm subtype of the third type, and it was found afterwards that Böcklin's letters in fact were to be classed in the same way.

All this may seem ridiculous to many people at first sight. To my mind it is almost uncanny. But when a simple gesture or the sad sound of their own voice can react upon some actors, that the tears come into their eyes; when a physiological process can convey feelings, when, on the other hand, fear and other emotions act upon lungs, heart and stomach, why should this seem any more miraculous? Why should it seem more so than the physiological or psychological effects of rhythm which we know and observe every day? We can revive feelings and ideas in their subtle shades from reading their expression from paper and print; we can give to this expression the proper rhythm and melody down to the finest detail. Is that any stranger than that they should at the same time convey a certain play of muscles which originally accompanied these expressions? And that it does not disagree with

the present state of our knowledge of psychology is shown by the interest and the friendly attitude which Wilhelm Wundt has given to this theory.

Of the perspectives this discovery opens I can only mention a few: actors and singers will give a more exact reproduction of works of art in voice and gesture, psychology will enlarge one of her branches considerably, history of literature will be enriched by criteria of influence perhaps and especially by criteria of authorship as Rutz has proven by his various investigations (the problem of the *Sesenheimer Lieder* Goethes is attacked by him for instance and "Erwache Friederike" recognized as Goethe's own only to the extent of the lines 1-4, 21-24, 33-36, 41-44). How far the ethnological conclusions which Rutz draws in his "Neue Entdeckungen . . ." are justifiable I can not judge. I should imagine that also for this field the discoveries ought to furnish helpful methodical means.

We look forward to Rutz's further publications and hope he will find increasing interest in America as well as in Europe.

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ERNST FEISE.

GRILLPARZERS WERKE IM AUFTRAGE DER REICHSHAUPT-UND RESIDENZSTADT WIEN HERAUSGEGEBEN VON AUGUST SAUER ERSTER BAND DIE AHNFRAU. SAPPHO, Gerlach und Wiedling, Wien und Leipzig. 1909.

The first volume of the historical-critical edition of Grillparzer's works has at last appeared. This is the edition which was projected by the late Dr. Lueger, mayor of Vienna, and which by a final ordinance of January, 1909, was undertaken under the aegis of the city. The eminent Grillparzer scholar, Professor August Sauer, is the editor.

The initial volume is in every way a credit to the city and to the editor. Binding, paper, type and arrangement are excellent. Volume 1 contains the two plays, "Die Ahnfrau" and "Sappho." Two versions of "Die Ahnfrau" are printed. The one is the first version after Grillparzer's own mss. and is reproduced with more diplomatic fidelity than when originally published by Kohm in 1903. The other, the normal text, after the final filing by Grillparzer's hand, shows a number of very interesting variations from Sauer's other version in the 5th Cotta edition. The changes include the addition and elimination of whole lines, important and helpful changes in punctuation (e. g., comma after *Dolch*, line 244) and some interesting variations in wording.